

## **The Musical Activity of Anton Pann in Oltenia**

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### **Abstract**

Having a look at his biographical data we can see that Anton Pann spent a good part of his life in some regions of Oltenia. This is the reason for which in 1825, when the teachers of psaltic music were appointed in almost all county capitals, Anton Pann was in Râmnicu-Valcea. There is great evidence in the manuscripts stating that Anton had also carried out extensive work in the field of conferring a Romanian character to the chants. Like a magnet, he succeeded in being surrounded by musicians-collaborators two of them are of particular significance. The two of them are: Chesarie, the deacon-monk at Cozia Monastery, future protocantor at Hurezi Monastery and music teacher at the Seminary in Valcea, at whose request Anton Pann created the chants of Resurrection as it is clearly illustrated in the manuscript analysed by Gheorghe I. Moisescu.

In 1834 Anton Pann is still in Râmnicu Valcea, being reinstated both as a member of the choir of Buna Vestire church, situated in the centre of the city and as teacher at the episcopacy school; this is the moment when Anton Pann started to intensify his activity of conferring a Romanian character to the chants as evidenced by signs on some psaltic manuscripts from One Wood and Surupatele Monasteries.

In 1854, after having made his will, Anton Pann starts one of his regular journeys in Oltenia in order to visit the fair organized in Raureni but not only. According to some sources, he might have caught a type of complex disease, a cold combined with typhus, which eventually led to his death.

The importance Anton Pann had for the Romanian psaltic culture can be summarized as follows: he has been the one who has once and for all imposed church singing in Romanian due to his large number of publications in this field, which covers all range of necessary chants of the Orthodox worship; he achieved

great prosody and traced the line of further development of the Romanian psaltic music.

Therefore, due to all his work, Anton Pann remains the most prominent representative of Romanian psaltic culture in the nineteenth century.